



OIL PAINTERS of AMERICA

Dedicated to the Preservation of Representational Art

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SUMMER
2010

Brushstrokes

19TH ANNUAL NATIONAL EXHIBITION A REAL TEAM EFFORT!

Without a doubt, the collaborative effort between OPA, Legacy Gallery and Scottsdale Artists' School, paid huge dividends during this year's 19th Annual Juried Exhibition in Scottsdale, Arizona.

Attendees gave high marks for the exceptional quality of the exhibition, raved about Legacy's unparalleled exhibit space and found the educational sessions to be informative and worthwhile.

"With a little luck and a lot of hard work, we were very pleased with the overall results of this year's National Show," said OPA President Neil Patterson OPAM. "Legacy Gallery's staff did a marvelous job of spearheading this exhibition and generated a great deal of enthusiasm and support for OPA."

Legacy Director Scott Jones is credited for suggesting OPA team up with the Scottsdale Artists' School (SAS) for a week long plein air painting event and indoor studio painting. Both events were great hits with the members. In addition the Friends of SAS were



Gold Medal winner "Model on Break" painted by Mary Qian

This year, more than ever, we relied on a bevy of volunteers to help with the educational sessions. "We could not have done it without the help of so many volunteers," said Program Chair Ken Cadwallader OPA. "I want to thank all of the speakers, panelists, and moderators who volunteered their time to make this event a real success."

kind enough to host this year's welcome reception which was enjoyed by all. It's no wonder that Scottsdale Artists' school's top-notch facility and professional and friendly staff have earned it a reputation for being one of the finest art schools in the country.

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"Spring Runoff — Study" painted by Dave A. Santillanes won the Bronze Medal



Kristine Pallas won the Silver Medal for her painting
"Under the Golden Gate"



"Mourning" painted by Jennifer N. O'Cualain won the Animal
Award of Excellence

National Exhibition con't.

The awards reception at Legacy Gallery was filled to capacity as artists and their family and friends anxiously waited for the announcement of the winners. Juror of Awards Nancy S. Crookston OPAM did a phenomenal job and it was a pleasure to see the artists accept their well deserved awards.

Please find a complete list of the award winners below.

Gold Medal: Mary Qian for "Model on Break" - \$22,000 funded by OPA

Silver Medal: Kristine Pallas for "Under the Golden Gate" - \$5,600 funded by *American Art Collector Magazine*

Bronze Medal: Dave A. Santillanes for "Spring Runoff—Study" - \$3,520 funded by *Fine Art Connoisseur Magazine*

Animal Award of Excellence: Jennifer N. O'Cualain for "Mourning" - \$1,000 funded by Wallis Brothers' Framing, Gamblin Artists' Colors Co., Martin F. Weber and Winsor & Newton

Animal Honorable Mention: Daria Shachmut for "Beast" - \$500 funded by Gamblin Artists Colors Co. and Sourcetek

Figurative Award of Excellence: Kevin C. Beilfuss for "Abide With Me" - \$1,100 funded by Fine Art Studio On-Line



Kevin C. Beilfuss' painting "Abide With Me" won the Figurative Award of Excellence

Figurative Honorable Mention: Aaron A. Westerberg for "Harmony in Green and Blue" - \$500 funded by Jack Richeson & Company

John Marion Pardy Landscape Award of Excellence: Marc R. Hanson OPA for "Sunday Morning Frost" - \$1,000 funded by the family of John Marion Pardy

Landscape Honorable Mention: Sandhya S. Shetty for "Creek at Sunset" - \$500 funded by Lilledahl Video Productions and Blick Art Materials

Portraiture Award of Excellence: Hai-ou Hou for "Girl with Her Cat" - \$1,000 funded by OPA and Fredericksburg Artists' School

Portraiture Honorable Mention: Bjorn Thorkelson for "Girl with Apples" - \$500 funded by Lilledahl Video Productions and Blick Art Materials

Seascape Award of Excellence: Laurie Kersey for "Late Afternoon" - \$1,000 funded by Classic Gallery Frames and Air Float Systems



"Sunday Morning Frost" won Marc R. Hanson OPA the John Marion Parody Landscape Award of Excellence

National Exhibition con't.

Seascape Honorable Mention: Mark D. Hiles for "On the Look-out" - \$500 funded by Classic Gallery Frames and Raymar Art

Still Life Award of Excellence: Lee Alban for "Ultralight Aircraft" - \$1,000 funded by Quality Art & Frame, Ltd.



The Portraiture Award of Excellence was awarded to Hai-ou Hou for the painting "Girl with Her Cat"

Still Life Honorable Mention: Mary Dolph Wood for "Brilliant Poppies" - \$500 funded by Hunter Editions

Members' Choice Award/ Associate & Signature Division: Stanislav Prokopenko for "Noble Savage"- \$1,000 funded by Utrecht

Donors' Award of Excellence: Richard B. Hall for "Breakfast Special: Ham'r and Egg" - \$1,000 funded by Friends of OPA

Presidents' Award of Excellence: William Alther for "Mount Hope" - \$1,000 funded by Zhiwei Tu OPAM and Betty Schmidt

The Dorothy Driehaus Melin Fellowship for Midwestern Artists: Jacquelyn M. Bischak for "Reverie" - \$20,000 funded by Driehaus Foundation



"Ultralight Aircraft" painted by Lee Alban won the Still Life Award of Excellence

Gold Medal – Master Signature Division: Ruo Li OPAM for "California Autumn" - \$5,000 funded by OPA and Friends of OPA

Silver Medal — Master Signature Division: Jeffrey R. Watts OPAM for "Last Light Granville Martin Ranch" - \$5,600 funded by *American Art Collector Magazine*



Laurie Kersey's painting "Late Afternoon" won the Seascape Award of Excellence

National Exhibition can't.

Bronze Medal - Master Signature Division: Jeff Legg OPAM for "Green Bottle with Apricots" - \$3,675 funded by *Southwest Art Magazine*

Members' Choice Award/Master Signature Division: Huihan Liu OPAM for "Foothill of Mt. Tanggula" - \$2,435 funded by *Art of the West Magazine*, Barbara Carter Fine Gilded Frames and Dick Bell Book Maven

Shirl Smithson Founders' Award of Excellence for Master Signature Members: Quang Ho OPAM for "The Ohio Gentleman" - \$500 funded by the Shirl Smithson Family.



The Dorothy Driehaus Mellin Fellowship for Midwestern Artists was won by Jacquelyn M. Bischak for her painting "Reverie"

Thanks to our 2010 Sponsors!

OPA extends a huge thanks to all of our sponsors who provided our members with terrific merchandise and cash awards or advertised in our catalog. It is important that we recognize their contributions to the organization, and when possible, acknowledge their support by giving them our business.

Here are this year's National Sponsors:



"Breakfast special: Ham'r and Egg" painted by Richard B. Hall won the Donors' Award of Excellence

American Art Collector
Art of the West Magazine
Artists Who Teach
Barbara Carter Fine Gilded Frames
Betty & Tom Schmidt
Blick Art Materials
Bosque Art Center – 2010 Art
Classic Gallery Frames
Dick Bell Book Maven
ExposingYourself.net
Family of John Marion Parry
Fine Art Connoisseur Magazine
Fine Art Studio On-Line
Fredericksburg Artists School
Gamblin Artists Colors Co.
Highlands Art Gallery
Hunter Editions
Jack Richeson & Company
Liliedahl Video Productions
Martin F. Weber
New Art Gallery at Cave Creek
Quality Art & Frame Ltd.
Quang Ho OPAM
RayMar Art
Reynolds Duke
Richard Driehaus Foundation
Salmagundi Club
Scottsdale Artists' School
Shirl Smithson Family
Sourcetek

Southwest Art Magazine
Utrecht
Wallis Brothers Framing, Inc.
WestRimHosting.com
Winsor & Newton
Zhiwei Tu OPAM



Stanislav Prokopenko's painting "Noble Savage" won the Members' Choice Award — Associate & Signature Division



JUROR OF AWARDS STATEMENT

By Nancy S. Crookston OPAM

In May I was privileged to judge the 19th national Oil Painters of America show in Scottsdale, Arizona.

I knew it would be a difficult task and took it very seriously. I spent a lot of time and energy studying each of the paintings. The top pieces were evident but there were many that could have been chosen for awards. My criteria was based on the combination of the following elements: design, correct values, good color and temperature.

The top paintings reminded me of the importance of putting in the hours of hard work, and also realizing mistakes we make as artists, and doing what it takes to fix them. Many make the same mistakes over and over and never progress to the next level.

I really enjoyed the judging process and found when articulating my ideas of a good painting to others, I also grew as an artist. Thank you to all OPA members and employees who made this year's show exceptional. I respect the organization for making it such a versatile and welcoming group.



Ruo Li OPAM won the Gold Medal Award for Master Signature Members for his painting "California Autumn"



"Mount Hope" won the Presidents' Award of Excellence for William Alther



An enjoyable evening was shared by many at the Closing Fiesta, sponsored by *American Art Collector Magazine* and held at the Old Town Tortilla Factory

**Harley Brown OPAM:
Fasten Your Seat Belts - He's a Very Jovial Gent!
Excerpts from this year's Distinguished Artist Interview**

Written by Howard Friedland OPA



Attendees at the 2010 Oil Painters of America National Show in Scottsdale were treated to an informative and extremely entertaining experience. I don't use the word "experience" lightly, because being in the presence of Harley Brown (a legend in the field of representational art) cannot be expressed by using any other word. Allan Duerr who is the co-editor and publisher of Art of the West Magazine had the pleasure of interviewing Harley. These two chaps go back a long way, so there were high expectations in the air, and boy were those expectations met!

Allan: Harley, when did you know that you wanted to become an Artist?

Harley: I remember a moment, at seven years of age, while sitting on the floor drawing. I knew then that I wanted to be an artist. As I was growing up I was a visual savant, I wasn't much good at anything else. His mother played the piano and encouraged him to take lessons. He later would become a professional musician.

While mentioning that his father was an artist, he suddenly leapt up and left the stage excitedly to grab a painting that was on display at the front of the stage. It was a painting that his father painted of the actor Ronald Coleman. Showing the portrait to the audience he declared, "This painting is my

prized possession".

From that point on, Harley became more and more animated. He moved gracefully down from the stage to cast his spell on the audience. He just as seamlessly popped back up on the stage to resume his interview with Allan. He made the room come alive.

Allan: Did you ever consider giving up?

Harley: No, I never felt like a failure or a success. I didn't much care what others thought. I had "Tunnel vision".

Allan: When did you get the recognition?

Harley: Recognition doesn't really happen in reality. I don't think about it. It's fake. I did a portrait of Ronald Reagan. I got only one commission from it. Life is fickle. People are fickle.

To interject some fun, Harley livened things up with his impression of John Wayne, followed by the same impression only in reverse, as if it was on a film being played backwards. Harley's huge smile and warmth are infectious and his quick wit and antics were hilarious. He has the ability to convey his enthusiasm and wisdom about art by spicing it up with pithy and humorous stories. One

such story was about a time when he was starting out. He was married with kids and was working in a studio in a fellow's basement. The janitor that worked there became his "Art Dealer". Harley began painting glitzy pseudo-modernistic portraits with graphic backgrounds and Elvis paintings on velour. To do this, he reinvented himself as the artist "Belenofski" (a pseudonym, the name Brown simply didn't have the glamour). The problem was that Brown was becoming jealous of Belenofski. It seems that Belenofski was selling his paintings for more money and faster than Brown's paintings. The people just loved Belenofski! Harley created a life and history to go with Belenofski. Belenofski was a white Russian who was married 5 times. To get rid of Belenofski when Harley didn't want to paint more of these pot boilers, he had made up the story that Fleur, (Belenofski's last wife) came back into his life and Belenofski and Fleur disappeared together.

For the full article, please go to our website at:
www.oilpaintersofamerica.com. Under the resource tab.

How to Prepare a Winning Portfolio

Written by Susan Blackwood



Moderator Elizabeth Robbins, Scott Eubanks, Scott Jones and Beth Lauterbach

Artists eagerly poured into the lecture room to hear what Scott Jones from Legacy Gallery, Beth Lauterbach from Scottsdale Fine Art Gallery, and Scott Jones from Gallery Russia had to say about portfolios and getting into galleries. OPA Program Committee member Elizabeth Robbins moderated this lively discussion.

In our modern age of new methods for presenting our paintings; this group of experts gave us a window into their world of submission expectations.

Galleries are swamped with submissions, so artists, do your homework! Find out if the gallery that you desire to be in, actually is a good fit for you and your work. For example: Legacy Gallery averages 248 submissions per month. Unfortunately, 95% of these submissions have no idea what kind of work Legacy Gallery sells. Match your subject matter, your pricing and your style to the kind of work that the gallery actually exhibits. Then, be a salesman, sell yourself to that gallery.

Be considerate of the gallery. Don't walk into a gallery without an ap-

pointment and expect them to drop everything and look at your work. Use a portfolio to present your work. The type of portfolio doesn't matter, digital or print portfolio, although all three of these galleries prefer e-mail portfolios. Whether you show a variety of subjects or just one, your portfolio of images is as good as the worst piece shown. Be sure to show only your best. Galleries are first looking for standout art, and secondly, your bio, good shows, publications in magazines and competitions. Likewise, they are disappointed if only one piece is strong. They will be looking at your work to see if you consistently produce good quality art that sells. Need they remind you, they are in the business of selling paintings? Their wall space is valuable and they need to move art. It doesn't matter if you can paint in all mediums and many subjects. In your portfolio, if you do offer them a single medium and a single focus, it is easier for them to see how your work will fit into the gallery. It will tell them if and how they can sell your work.

Be sure to check each gallery for their specific format for submission. Then stick to those guide-

lines. It is not about the packaging of the portfolio; it is all about informing the gallery of your best qualities, such as:

Education: Whom did you study with and with what program?

Website: This gives your work a presence and links to the gallery. In no way should you work in competition with the gallery for sales. Your web site should work jointly with the gallery to create sales for you. Be a partner with your galleries, include links to their websites.

Competitions: Only include the big shows, not the small shows (no county fair awards, please) and especially not the shows that you entered but weren't accepted.

Publications: Articles are great, but not necessary if your work is strong. If you get an article or two, excellent, but in the meantime, put out press releases on your work and your awards.

Images of Paintings: Show only your best paintings with a variety of compositions that will exhibit your strong points.

Personal Rapport: Any gallery that is considering bringing you Winning Portfolio into their stable of artists needs to feel comfortable about working with you. Are you easy to work with, forward thinking, and creating your own opportunities in your career path? Don't tell a gallery that you are "better than so and so". That is not the way to approach a gallery.

Timing: Remember they reminded us, that timing is everything and lots of exposure helps the odds. Put yourself out there every way that you can, magazines, shows, awards, web sites, Facebook, Blog, etc. They will notice you. Show them your "Kick Ass" painting. Catch their attention. Let them be the judge of what they can and cannot sell. They each have their own client base and know what will and won't sell in their market.

Rejection:

Okay, so you have been rejected from a gallery, pick yourself up and try another one. You don't want to be in a gallery that isn't excited about your work.

Galleries often work together sharing information. If your work is not right for their gallery they may recommend you to another gallery that is a better fit. You can also ask the gallery that has rejected you, if there is a gallery that would be a better fit for your work.

All three Galleries agreed:

- ✦ Do keep sending submissions to galleries
- ✦ Keep your web sites current. Only show your best work. Take off your older paintings.
- ✦ Enter shows. Win awards
- ✦ Get exposure from many sources: magazines, Facebook, blogs, newsletters.
- ✦ Don't get discouraged.
- ✦ Look for galleries compatible with your work.
- ✦ Persevere. Keep putting it out there.
- ✦ Seek a gallery that is wild about your art, they need to fall in love with it.
- ✦ Seek a gallery that is run or owned by someone you can trust and is enjoyable. One of the tough jobs of being an artist is that you

must find people that share your love of subject matter and style. You must be successful both at painting and also at finding those people that love what you paint.

✦ If your gallery isn't a good fit and you are not selling, look for another gallery that is a good fit for your paintings and you.

✦ Don't ever compete with your galleries; they are your business partners. Take good care of them.

✦ Connect your work to your galleries.

✦ Take your older paintings out of your current galleries and replace them with uplifting paintings. Scott Jones called them, "Prozac Art". There is enough stress in everyone's lives, people are needing and buying peaceful, pretty art that soothes their minds and souls.

Most of all, Beth Lauterbach concluded, "What you do well, continue to do well. If you are selling, keep doing it".

For the full article, please go to our website at:
www.oilpaintersofamerica.com. Under the resource tab.



Dorothy Driehaus Mellin and OPA President Neil Patterson OPAM stand beside the Dorothy Driehaus Mellin Fellowship winning painting



Instrumental in this year's program were Scottsdale Artists' School Executive Director Michelle Korf and Business Manager Wanda Stillions



Board member Howard Friedland OPA, artist Susan Blackwood and Master Signature Selection Co-chair Joyce Pike OPAM enjoy a few moments together

Moving Beyond the Receipt Shoebox: Practical Accounting and Administration for Artists with Kurt Anderson OPA

Written by Betty Schmidt

General Rules for Good Organization

All artists should keep track of their expenses. They are deductible and will save on taxes! Keeping track of expenses should be made a priority. If the artist says instead that he will work on the expenses when he has time, that time will never develop. Develop a habit. Set aside a certain number of hours per week or a day per month to do your administration and accounting. The artist has to multi-task and be organized as he is running a one-person business.

The Well Organized Workspace

Kurt uses two bulletin boards, a Gallery Board and a General Bulletin Board. These are updated continu-

ously to show work in galleries, attach announcements and prospectuses for invitational shows, post workshops, shows and mailings that are pending. He also establishes separate file boxes for each type of accounting activity, i.e. "To Do", "Receipts and Statements", "Address Updates", and "To File".

Art Income and Expense the IRS Way

Records should be maintained in such a way that they can be easily recorded on income tax forms. Kurt uses two files..one for "entered" and the other for "not entered". He uses the accounting program "Quicken". He studies the IRS Schedule C forms and allocates his art income and expenses



to match the IRS categories. The artist also needs to keep track of home office expenses and vehicle expenses. A number of non-business IRS records are also needed to complete the income tax return.

For the full article, please go to our website at:
www.oilpaintersofamerica.com.
Under the resource tab.



Carol Swinney OPA at the painting demonstration on Sunday morning



Enjoying the Welcome Reception hosted by the Scottsdale Artists' School are Susan and Bryce Liston, Melissa Gunn, Kyle Paliotto and Sarah Kidner



Juror of Awards Nancy S. Crookston OPAM demonstrates her painting technique



“Meet the Masters” with Jeff Legg, Nancy S. Crookston and Jeffrey R. Watts

Written by Marci Oleszwieki

This was a very exciting and informative session. I could tell that all who attended were listening intently as each Master artist shared with us their artistic story, struggles in the present and visions for the future. The session opened with moderator and Program Chair Ken Cadwal-

ader OPA asking each artist the question, **“How/when did each of you fall in love with art?”** It seemed all three artists remember art to always be a part of them since they were children. Nancy remembered as a little girl playing outside in the garden planting grass; being crea-

tive in that way. As long as she can remember, she wanted to be an artist. Jeff Legg as well stated that it was always a part of his spirit to be an artist and Jeffrey Watts commented how much he drew all the time as a child and remembered his Father being such an example to him as a professional artist.

How did you get into your first gallery?

Each artist had his/her own story as far as this question was concerned. There are no right or wrong ways to get into a gallery,

everyone has their own path. Nancy says she was approached by one gallery and another she went out and approached herself. She actually got into both galleries at the same time. Jeff Legg's story began while still the owner of a small business. He was in the processes of selling the business and was forced to make a decision and chose to pursue art full time. He approached a gallery himself to get his foot in the door. Watts shared with us about his commercial background where he first started but always wanted to be an easel painter. He found it difficult to make the transition but luckily got involved in a small gallery in San Diego where other great artists were showing, such as John Asaro. As Watts moved into being an easel painter he brought with him an incredible hard work attitude. He made his own deadlines to get paintings done and really began to paint what he wanted and not what someone else wanted.



“Green Bottle with Apricots” won Jeff Legg OPAM the Bronze Medal Award for Master Signature Members



The Silver Medal Award for Master Signature Members was won by Jeffrey R. Watts OPAM for his painting “Last Light Granville Martin Ranch”



Juror of Awards Nancy S. Crookston OPAM spent many hours reviewing and analyzing the entries before making her decisions

Meet the Masters con't.

Do you paint what the gallery would sell or what you want?

Watts says "It really depends on who you are and what your goals are. Finding a blend of the two, painting what sells but also staying true to yourself is important." The reality of making a living and staying true to your vision can be tough. Nancy added that "It's important for artists to not apologize for making a living at what you do". Jeff Legg commented to "paint from your heart, those are the paintings that resonate with people".

How do you deal with all the distractions that keep you from painting?

Legg started out by reminding us about being disciplined, "schedule one day a week to do office work and the rest just paint." Nancy added "If you have deadlines make it a priority and put everything else aside". Watts commented to "know your limitations. Don't take on too much."

***Fine Art Connoisseur* Publisher Eric Rhoads asked the panel their thoughts on other artists copying their work and whether that hurts them or helps them?**

Legg responded that "This is a two edged sword. It's a compliment. But for you as an artist you keep growing, changing yourself, evolving as an artist. It's not about who

can be the best but about an expression of you as a person — a language. Copying other artists is only hurting yourself." When Legg teaches he tries not to teach technique but rather principle science behind painting. Watts added that because of ateliers we are seeing lots of highly trained artists. "You can't help others from copying if you have a good idea. Lots of people are good copiers. Not so many are good visionaries." He stressed again to be true to yourself. "True genius is not about intelligence but who you are, the ability to be yourself. Be honest."

For the full article, please go to our website at: www.oilpaintersofamerica.com. Under the resource tab.

MANY EXHIBITORS PARTICIPATED IN THE SHOW



RayMar Art



FineArt Connoisseur Magazine



Jack Richeson & Co, Inc.



Dick Bell Book Maven



Wallis Brothers Framing Inc.



American Art Collector Magazine

“Framing: Choosing, Fixing and Shipping” **With Dave and Jim Fidler, owners, Classic Gallery** **Frames and OPA President Neil Patterson OPAM**

Written by Betty Schmidt

Selecting a Frame

Don't overwhelm the art with the frame. The frame and painting need to work together. Try to pull one or more subtle colors in the painting into the frame. Linen liners, sometimes with a gold fillet, give visual relief. Sometimes a fillet is used instead of linen. This adds another design element and adds to the appearance of the art. A shadow box (floater frame) also can be used to display an object.

The current trend is for gold frames. Many people use the Plein Air style. The Espresso (dark) frames are also very popular. Many galleries like to mix gold and dark frames on the wall. Sometimes frames are made by stacking moldings, combining two different types. Closed corners are more professional in appearance than joined corners. However, they generally come in standard sizes.

Maintaining a Frame

Spots on liners may be removed using white bread, rolled up or a sketching eraser.

Sometimes a closed corner opens. To repair this, the artist can use cans of black and gold and Elmer's filler. Fill the crack with filler and sand down. On the whole frame spray with black (matte) paint. Then lightly spray gold paint over the frame. An option would be to just spray the black and gold paint on all four corners. An alternative method to repair a damaged frame would be to use modeling paste, texture with a brush or sponge and spray with acrylic enamel paint. The preferred paint would be matte black.



Owners Dave and Jim Fidler and
OPA President Neil Patterson OPAM

Shipping a Framed Painting

Place poly stretch wrap or a plastic bag around the painting, add the cardboard corners and apply stretch wrap again. Another method would be to use foam core with rubber bands. A carpet underlay may be used rather than bubble wrap. Once the painting is wrapped, place it in a box.

For the full article, please go to our website at:
www.oilpaintersofamerica.com. Under the resource tab.

THINGS TO REMEMBER

PAINT OUTS - Since 2005, Paint Outs have been an OPA tradition. OPA artists and guests gather to experience the joy of painting any of a number of North America's breathtaking and interesting sights. For more information please visit the OPA website: www.oilpaintersofamerica.com and look under the "Education & Events" tab.

CHANGING ARTIST INFORMATION - When updating your address you must change it on both the OPA membership database AND the Juried Art Services website. These two sites work independently of each other. Also, please confirm that the name that appears on the OPA site is *exactly the same* as that which appears on the Juried Art Services site.

LASTLY - When entering information concerning paintings in Juried Art Services, make sure that you include each entry's (1) title (2) size, height X width and (3) price. You cannot enter a show unless you are a current (paid) member in OPA. If you are not certain of your status, you can find this information on the OPA website. Click on "Member Services" > "Update Member Information" > "Login" > "Online Store & Dues". The top line of the "Online Store" should show your name, member type, and dues expiration date. If you have not renewed your dues, return to the "Welcome Screen" and click on "Renew Your Membership Today — Click Here".



Mary Qian
Gold Medal Winner – Associate/Signature Division

Mary Qian's art career has been more *meteoric* than most: having just come off winning last year's coveted Dorothy Drieaus Mellin Fellowship Award for Midwestern Artists, followed up with this year's Gold Medal for her award winning painting, "Model on Break."

Originally from Shanghai, China, Mary went through the traditional Chinese educational system focusing on the sciences while studying Chinese painting and calligraphy on her own. Before coming to the US, she admired the ancient Chinese painters but found her true voice for painting when she discovered the western artists. It was the realism of Rembrandt, Velazquez, Repin -her particular favorites- that she found to be the artistic style that she had been looking for.

"I feel my art is like an open diary. It records my life, and the life around me. My paintings are my preferred way to explain myself to the world. They speak of the things I don't know how to put into words. Painting is a process and it connects me, my sitters and the viewers. It is a bridge between past and present. I want to paint people, because people intrigue me, especially during the process of communication in silence.

I hope viewers will feel what I felt in the moments of painting.

Ruo Li
Gold Medal Winner – Master Signature Division

Ruo Li was born in Hunan, China, in 1954. He came from a Christian family where his grandfather was a pastor. Before the Communists took power in 1949, Western Christian commissioners often visited his grandfather's home. As the youngest of the five children in the family, Ruo received a lot of love when he was little. But his happy years didn't last too long. When Ruo Li was only three years old, his father, a former nationalist army officer and a graduate from the famous Huang-pu Military Academy, was purged as being "rightist" and was sent to the countryside. Ruo and his four brothers and sisters were raised by his mother alone. As a result, Ruo grew up in very poor conditions.



Ruo Li's life long journey of art started from home. When he was about ten years old, his elder brother, who loved painting as well, noticed Ruo could draw very neatly. So he started to teach him some basic drawing skills. After graduating from high school, Ruo Li matriculated into the Light Industry Arts and Crafts School. Five years later, when the "Cultural Revolution" finally ended, universities and art academies started entrance examinations again. Hundreds of thousands of young men and young women from the past ten years tried to seize their last chance to go to college. Ruo Li, one of the three lucky ones in Hunan Province, was accepted into the prestigious Guangzhou Academy of fine Art.

Before Ruo Li went to America to attend a personal art show in 1989, he taught for eight years in the Fine Art Department of Henan University. He was well on his way to becoming an associate professor, but his trip to the United States changed the direction of his life. Shortly after his arrival, the Tiananmen Square massacre happened. All Chinese students and visitors, who were inside the United States at the time, were allowed to stay. Ruo Li eventually settled down in California. Soon after, Ruo Li began drawing the attention of major art publications and was just recently made a Master Signature member of OPA.

Jacqueline Bischak
Dorothy DrieHaus Mellin Fellowship for Midwestern Artists Winner

Jacquelyn Bischak is this year's winner of the Dorothy DrieHaus Mellin Fellowship for Midwestern Artists. This life-changing fellowship was established by artist and philanthropist Dorothy DrieHaus Mellin with the intention of providing the winner with the unique opportunity to advance his/her career using the considerable award money to that end.

Jacquelyn is a lifelong artist. She received a Bachelor of Fine Art degree majoring in Life Drawing & Painting from Eastern Michigan University. A large portion of her career has been spent working in advertising as an illustrator and art director of photography, most recently at Leo Burnett Company.



Jacquelyn began painting the figure professionally in 2007 and entered her first national fine art competition. Shortly after that, she began showing her work with the Legacy Gallery. "For me, oil painting is the most effective medium for expressing human emotion and inspiration. It combines the artist spirit with the energy of life and has more impact than any other visual art form. Learning to paint the figure has been an amazing journey. As a child, I studied images of great oil paintings. They seemed to transport me in a magical way that affected my life indelibly."

Jacquelyn's dramatic rise has placed her with an impressive group of artists having recently exhibited in a three person show at Legacy Gallery with OPA Masters Jeff Legg and Daniel Gerhartz.

Jacquelyn lives on the northern shores of Lake Michigan near Traverse City, with her husband, architect Mark Bischak.

NOTES FROM YOUR BOARD

A new membership category, International Supporter, has been created for persons who reside outside of North America but wish to be members of OPA. This membership category will be given to those who contribute at least \$100 and live outside the United States, Canada or Mexico. These artists will not be eligible to jury into any of the exhibitions.

The New Renaissance Fund-raiser held earlier this year was a resounding success with the sale of 24 paintings. Many paintings were sold at the event but some are still



Board members at the General meeting, held during the national exhibition and open to all OPA members

available for sale. These paintings may be viewed on the OPA website. Funds raised go to support the continued recognition and celebration of traditional representational art.

The OPA website is continually expanding and upgrading. Newly added to the website is

the Gallery Locator. A search for a gallery may be done by entering the gallery name, city or state. Information concerning OPA artists who are represented by that gallery can be found. A search may also be made by entering an artist's name and finding the name of the gallery(ies) that represents this OPA artist.

OPA has also embarked upon being a member of FaceBook. Board member Marci Oleszkiewicz will be overseeing this site on the internet.

PAINTING OUR FUTURE NEWS BRIEFS AND SPECIAL OCCASIONS

S. Lee Ager was awarded second prize at the Women Artists of the West's 40th annual juried show at the Olaf Wieghorst Museum near San Diego, California.

Penny Billing's painting "Edge of the Woods" received the Bernard Corey Memorial Award for Oil Landscape at the Academic Artists Association 60th Annual National Exhibition of Contemporary Realism in Art.

Cody DeLong recently won the "Peoples Choice" Award for his painting "Fishing Glen Canyon" during the 'Small Gems' Juried show at the Sun Dust Gallery in Mesa, AZ.

Bill Farnsworth has been awarded Signature Member status in The American Society of Marine Artists.

Ginger Frederick was featured in the Ft. Myers *Southern Florida Magazine*, the *Art of the West Magazine* and the *Fine Art Connoisseur Magazine* for the March/April issues.

Frank Gaffney won the Director's Award for "Nice Row of Seats" in the 16th Maritime Art Exhibit, Coos Art Museum, Coos Bay, OR.

K. Henderson was awarded 2nd place for the painting "Blue Skies" at MasterWorks of New Mexico's 12th Annual Fine Arts Show.

Brenda Howell is featured as Pearce Western Art Museum 2010 Artist-in-Residence in Corsicana, TX.

Bryce Cameron Liston's painting "The Fledgling" was awarded the Ralph "Tuffy" Berg Award (for best new artist), The Honorary Chairman's Award and *The Southwest Art Magazine's* Award of Excellence at the 42nd Annual C. M. Russell Art Auction in Great Falls, Montana.

Henry Richard OPA was awarded First Place Landscape at the 73rd Annual Santa Paula Art & Photography Exhibit in Santa Paula, CA.

IN MEMORIAM

It is with great sadness we note the passing of William Reese OPAM and Thomas Buechner OPAM, two very special and longtime OPA supporters. Both of these remarkable artists made a significant and lasting impact on the art community. Our heartfelt condolences to both the Reese and Buechner families. both in June, 2010

DATES TO REMEMBER

August 1 – Deadline for submission for Signature membership status. Minimum requirement is having been juried into three OPA National Exhibitions or two National Exhibitions and three regional shows. (Regionals must be within the last 5 years.)

September 1 – Deadline for submission for 2010 Master Signature membership status. Minimum requirement is current Signature status.

December 1 – Deadline for submission for 2010 Shirl Smithson Memorial Scholarship.

NATIONAL EXHIBITIONS

June 10 – July 9, 2011: 20th Annual National Juried Exhibition at Devin Galleries, Coeur d'Alene, Idaho.

April 1 – April 30, 2012: 21st Annual National Juried Exhibition at Weatherburn Gallery, Naples, Florida

REGIONAL EXHIBITIONS

2010 Western Regional - Mountain Trails Gallery - Jackson Hole, Wyoming

October 9 – November 10, 2010 - Juror of Awards: Albert Handell OPAM - On-line Submissions Deadline: July 16

2010 Eastern Regional – Walls Fine Art Gallery - Wilmington, North Carolina

October 15 – November 13, 2010 - Juror of Awards: Charles Movalli OPAM - On-line Submissions Deadline: July 23



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